

# MUSICAL FETTER

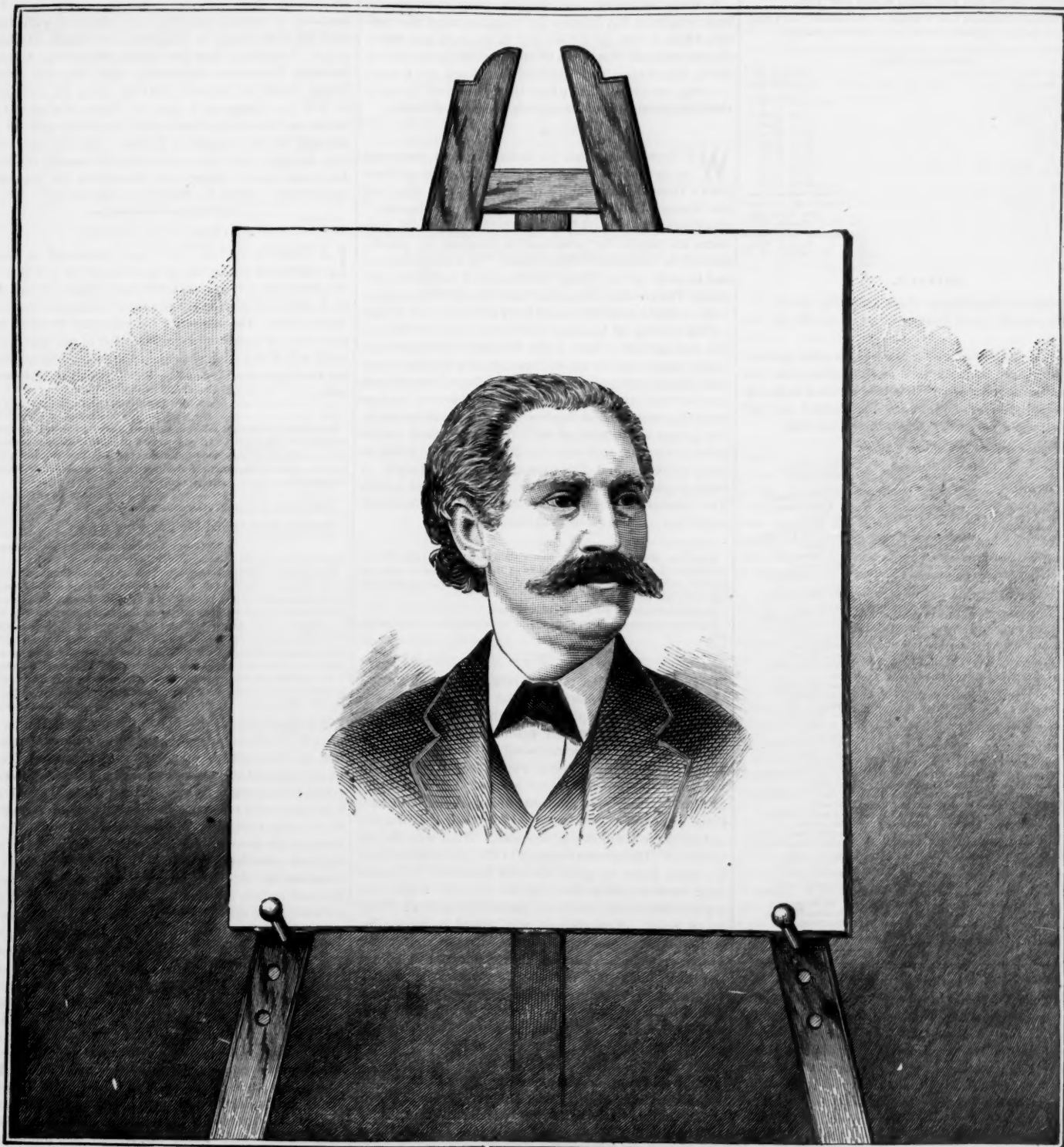
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, AUGUST 5, 1885.

WHOLE NO. 286.



S. E. JACOBSON.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
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Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montijo,	Stagno,
Kellogg, Clara L.,—s,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Mario Celi,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandes,	Calandri,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappo,
Geistinger,	Anton Rubinstein,	Mattegraffo,
Fursch-Madl,—s,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Rosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumengren,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax,	E. A. Lefebvre,	Filoteo Greco,
Nestore Calvano,	Ovide Musca,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcuin Blum,	Michael Banner,
Lulu Velling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Caliza Lavalles,	Carlyle Petersilen,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sutro,
Franz Abt,	George Gemünder,	Carl Faalten,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. K. Jacobsohn.		

WELL, Abrahams has been arrested and finally bailed, and Rosenfeld has done likewise, being at large on his own recognizance, and he is skipping all around town to tell about it. Rosenfeld may be a genius, but his actions of late indicate a good deal of crankiness as well as genius. Only a man of a most wonderful and unusual brain would think of escaping an injunction by subletting a theatre on a piece of paper and then saying: "I know nothing about it; I am here to purge myself of contempt," and then hastily adding "I am not in contempt."

Not in his own eyes, verily! The whole matter was before Judge Wheeler yesterday, and we shall soon learn how many days Rosenfeld will pass in the Ludlow Street Jail. He ought to get clear because of his unlimited naïveté.

A DAILY evening paper published last week an attack on the management of the Metropolitan Opera House, in which the assertion was made that Dr. Damrosch was virtually driven to his death by the picayune policy of the stockholders and its general niggardliness. The article took the form of an interview with an alleged "lover of music."

To be sure, no editorial view was expressed, but a newspaper tacitly gives credence to such an attack, especially an anonymous one, when coming in such a guise. Walter Damrosch promptly denied the charges, and Mr. Stanton, in *The Tribune*, made a seriatim denial of the stupid and malevolent diatribe.

A peculiar feature of the article was the fact that it lauded to the skies the stage manager of last season, asserting that he had been given carte blanche by Dr. Damrosch in the expense of mounting the scenes, and then the stockholders had crippled him. As Mr. Stanton cuttingly and convincingly said, it is not customary for underlings to have all that alleged power. The stage manager did not have this authority. Besides, Dr. Damrosch, Mr. Stanton says, was a business man, as well as an artist, and counted his pennies as he went along.

A funny statement was that the stage manager had been sought by Mr. Stanton for re-engagement this season, when, in fact, he did his best to get back and failed. No one suspects him or his friends of making this out-of-place, out-of-time and uncalled-for attack, yet it leads to many surmises. The whole thing, however, is one of those eruptions which die a quick and natural death.

WE have a suggestion to make which we commend to the consideration of such institutions as Eberhard's Grand Conservatory of Music, in this city, and the Western College of Iowa. There is a "iversity" (Heaven save the mark!) in Plainfield, N. J., which conducts its pupils (or promises to conduct its pupils) through a "complete college course" by correspondence and to wind up by giving diplomas and conferring degrees. The concern is a sort of annex to the Chautauqua Lake institution, which mixes piety and play, and smears a thin coating of learning over a vast lump of affectation and egotism. Now, if the Plainfield institution can confer degrees which are neither honorary nor honorable after giving instruction by correspondence, why should not the institutions mentioned, and St. Xavier's College as well, confer musical degrees by correspondence without giving instruction at all? The plan would enable them to dispense with their faculties entirely. A boy to write addresses and lick postage-stamps and a pile of hectograph letters would suffice for the college outfit. The correspondence, so far as the college is concerned, would not need to go beyond this form:

DEAR SIR—We are prepared to confer the degrees of Bachelor, Master and Doctor of Music upon all applicants at the lowest market rate (see present quotation on margin). If you can't raise the price, send what you can and it will serve.

Degrees furnished in job lots at reduced rates.  
 A few second-hand degrees, badly damaged, at half price. Send for circular.

Yours truly,

THE season invites to a few reflections on music festivals; and at first we cannot help but marvel at the undiminished popularity which the established institutions of this character maintain in England. The attendance at the public rehearsal of the recent Händel bi-centennial in the Crystal Palace was 17,829; at the "Messiah" performance 22,721, and on "Selection Day" 22,161. For only a few moments during the festival were these multitudes permitted to hear music that was not as familiar to them as the alphabet. What was the attraction? The masses engaged in the performances and the mere habit of going to such festivals. It cannot have been anything else, for no one will argue that superlative artistic results are gained by the mere piling-up of forces. A violin solo was played by 200 violins. A few critics condemned the charlatany, but 20,000 people applauded. Suppose that America had started the plan of giving concerts in which the orchestra numbered 468 and the chorus 3,000; what a howl would have been raised by English writers! It would have been cited as the crowning proof of the "distinctively American" madness for getting up the "biggest things in creation." But Mr. Bennett, in reviewing the attendance on the Händel festival of 1883, when the total attendance was 87,000, and the interpretive forces about the same as last June, could only find in the artistic monstrosity a proof that England is more than ever attached to "her favorite master" (a German), "to the composer whose music has entered into her very life, and whose spirit fortifies her against influences that, however specious, are harmful to the true simplicity and purity of art." How "the true

simplicity and purity of art" are conserved by playing a violin solo on 200 instruments, and trying to make an army sing Händel's fugues, some Americans, with all their desire "to beat the universe," are not able to see.

While we are on the subject of English festivals we may as well speak out our grief at one of the revelations of the official program of the approaching affair in Birmingham. We fear that England is in danger from that same foreign influence against which Mr. Bennett kindly warned America. We fear also that the efforts which German musicians have made (by bribing the press and boosting "Germans and men of German origin" into the high places of journalism) to put a barrier to the threatened influx of English musicians have all been wasted. England doesn't seem to have natives enough to go half way 'round in any one of the departments of the Birmingham festival. The number of foreigners who figure on the program of this English festival is saddening, not to say mortifying. On the very first page appear the names of Her Most Gracious Majesty the Queen, and members of the royal family are distinguished patrons; Herr Richter is conductor; Senor Sarasate, solo violin; Madame Albani, Madame Trebelli, Mr. Joseph Maas are the principal singers, and the band-list is dotted, speckled and tattooed with such pure Anglican names as Slapoffski, Strelitskie, Hachenberger, Schnitzler, Von der Finck, Windisch, Krause, Stehling, Grossheim, Silberberg (alas that the proud Briton should be forced to draw on Jewry for musicians as well as statesmen!), Van de Velde, Vollmar, Van Leeniven, Progatsky, Vorzanger, Svendsen—and so on through all the peoples of Europe. We fear the insidious foreigner will soon undermine the stately fabric of Anglican music, unless an injunction be procured against him. What ho, Bennett to the rescue!

## EDITOR AND CRITIC.

LAST week's issue of *The Keynote* contained an article signed by F. Archer, purporting to be a review of the paper on "Musician, Critic and Public," which Mr. H. E. Krehbiel read before the Music Teachers' National Association. Thinking that his rejoinder to what was obviously an unjust misrepresentation of his utterances (with which our readers are familiar), would be interesting reading, we addressed to Mr. Krehbiel the following letter:

OFFICE OF THE MUSICAL COURIER, 1  
NEW YORK, August 1, 1885.

DEAR SIR—Permit us to call your attention to the accompanying article, clipped from *The Keynote*. If you intend to reply to the same we hereby offer you the use of our columns, merely stipulating that you will not follow Mr. Archer in his persistent violations of the amenities and decencies of journalism.

Respectfully,

EDITORS OF THE MUSICAL COURIER.

To Mr. H. E. KREHBIEL, *New York Tribune*.

To this we received the following reply:

OFFICE OF THE TRIBUNE, NEW YORK, AUGUST 1.

To the Editors of *The Musical Courier*, *New York*.

GENTLEMEN.—I thank you for your kind offer of space wherein to reply to Mr. Archer. I shall not do so. As I do not care to be defiled I keep my hands off the pitch of *The Keynote*. It is too low. Besides this paper published an answer before this article by reprinting my essay for *THE MUSICAL COURIER*. Mr. Archer professes in eleven instances to state what I have said; of these eleven statements nine are misstatements. Would you reply to such criticism? I wouldn't. A kind Providence gave me abundant good nature that such things should not distress me. If my name is to be mentioned at all by men of the Archer stripe, I prefer that it should be in the way of detraction. Praise from him would make me ashamed of myself. Yours, truly,

H. E. KREHBIEL.

We appreciate Mr. Krehbiel's reasons for declining our offer while we regret that he did so. It is due the public that the dishonesty of such men as Archer who affect to be laboring for the advancement of music should be exposed and scourged as it deserves. Yet we admit that it is but a sorry tribute to the intelligence of the public to suppose that they are not themselves able to see through his practices. For ourselves we confess to having had considerable trouble in trying to account for those of Mr. Archer's lucubrations which are fondly believed by him to belong in the category of criticism or reviews. The difficulty lies in drawing the line between what in them is the product of simple and inborn stupidity and what the product of a crook in his moral nature which denies to him the most ordinary conceptions of right. In the case before us Mr. Archer has so persistently harped on the moral obliquity of the Program Committee of the M. T. N. A. in inviting Mr. Krehbiel to address the association that we are forced to the conclusion that what is sticking in his craw is the fact that his claims to represent the critical portion of New York journalism were overlooked. But that the committee made no mistake in the matter is proved by the excellence of Mr. Krehbiel's essay and the persistent misrepresentations with which Mr. Archer has followed the M. T. N. A. since the close of its meeting.

—Sir Arthur Sullivan's visit to Los Angeles, Cal., is said to be for the purpose of settling the estate of his deceased sister-in-law, Mrs. Hutchinson.



## Meyerbeerian Parallels.

By H. E. KREHBIEL.

JOACHIM RAFF is amply appreciated as a composer in this country, but one phase of his talent is all but unknown. He was a keen critic and at one time a copious writer, commanding a vigorous and clear German style and understanding how to present an argument in an exceedingly attractive manner. He was one of the early champions of Wagner, and broke many a lance in the cause of the music-drama. His book, entitled "Die Wagnerfrage," remains as a source of instruction and suggestion to-day, though it was written before the principal literary champions of Wagner's successful period came upon the field. In this book, which is written in the form of letters, occurs the following parallel between two of Meyerbeer's masterpieces, which I translate for the edification of those who are not able to read it in the original:

You know "Robert le Diable" and "Les Huguenots?" You are familiar with both operas, of course; there was even a time when you gushed about them—and no blame to you. You did what everybody then did and what many still do. Is not Scribe a noted talent, even more discreet than Racine and Boileau? And did not Goethe, and after him even Viacher, place a degree of confidence in Meyerbeer which it would have required considerable courage to deny? Now, you will admit that the subject-matter of the two operas differs greatly. "Robert" was first in the field, and made a hit. When a thing makes a hit, we notice quickly wherewith it was done. In an opera which sees the light of the stage-lamps in Paris, the hit depends upon a certain climax of "effects" (as Wagner would say) and their contrasts. After it was seen what combinations resulted in a hit in the case of "Robert," it was a simple matter to make "Les Huguenots" on the same list, inasmuch as by so doing one was at least traveling a well-trodden path, and hence was more sure to reach the goal. Come, my friend, and promenade with me upon the same path behind Messrs. Scribe and Meyerbeer.

To start with, you have a first (an exposition) act introducing the first tenor (*Robert—Raoul*), the first basso (*Bertram—Marc*), a woman's voice (*Alice—the Page*), a secondary character (*Raimbaud—Nevers*), and the male chorus. The background of the action in both operas is an orgie, which here and there begins with a chorus that is interrupted by the entrance of the first tenor. The exposition is accomplished in "Robert" by means of a ballad (*Raimbaud*), in "Les Huguenots" by a romance (*Raoul*). In both operas, ensemble with a surprise (in "Robert," the dice; in "Les Huguenots," the recognition); presentation of the good genius of the hero (the foster-sister—the servant). Noisy finales, composed of the second part of the orgie.

You reach the second act, where in each case the plot becomes involved. Scene: The idyllic still-life of a gallant princess. In both operas introductory of the assoluta with a bravura air in G major and the women's chorus. Here as then the hero is expected. Duet in the court style between the princess and the tenor; chorus of gentlemen in both operas; painful surprise (*Robert can't—Raoul won't*); finale in C major.

Now you have a third act whose principal content is a conspiracy against the hero, which also discloses the dramatic soprano whose activity begins here, besides a dance and other diversions. Scene: In the romantic opera, a ruined cloister in which the Evil One disports himself (had Scribe seen Lessing's "Faust"?); in the historical opera a Catholic chapel surrounded by the habitues of the Gypsy district and the *Quartier Latin*; duet of the first bars and dramatic soprano; an exciting situation brought about by a contest (internal in "Robert," external in "Les Huguenots"); procession (*Nuns—Catholics*); the hero rescued at the close of both acts.

We reach the fourth act in which the dilemma of the first tenor is increased. Scene: The apartments of the loved ones. The hero is threatened by choral masses; in spite of obstacles, he secures a *lieu-a-lieu*; scenes of tenderness and fainting fits in F minor, with conclusions in F major, in which a sofa is indispensable. The hero is touched—overpowered; he makes the best of promises, but at the close of the act he disappears and leaves the loved ones harassed by the thought that he is again on devious paths.

Fifth act—Scene: In front of a church. Trio between the dramatic soprano, the tenor and first bass, in which the latter publishes his grumpy nature by his indifference to love. Conflicts between love and duty; admixture of a religious element; choruses in the churches; finally, triumph of love. Wedding according to circumstances, but at any cost! "That is chance!" you cry. How, my friend Scribe, whose ingenuity and merit in behalf of the historical drama you have often extolled me, and Meyerbeer, whose fragmentary genius is, beyond question, duped by chance? Go to; you are a jester!

## S. E. Jacobsohn.

THIS well-known violin virtuoso, teacher and conductor was born in Mitau (Courland), on December 24, 1839. Very early in life he showed great fondness and talent for music, particularly for the violin. Being unable to pay for lessons, young Jacobsohn was dependent for instruction upon the limited knowledge of his grandfather and an uncle. Their repertoire was confined to dance music and this was all he learned from them. But his manner of playing this music—poor though the music itself might be—showed that he had genuine talent and this attracted the attention of the musical director, R. Pastel, who happened to be visiting in Mitau.

With the help of this benefactor, young Jacobsohn went to Riga, where he studied under Concertmeister Weller. But his money soon gave out and he had to return home. He had made the most of his opportunities, however, and progressed rapidly in the brief time he was under Weller. His talent gained him new friends, who helped him to attend the conservatory of Leipzig in 1858, where he made such advancement that in one year's time he played with success in the Gewandhaus concert, and then made a tour of many of the principal cities of Europe, arousing great enthusiasm everywhere. In 1860 he was chosen concertmeister in Bremen where he remained for twelve years.

In 1872 Mr. Jacobsohn came to America as concertmeister of Thomas's orchestra. He held this important position with marked success until 1878, when he went to Boston, where he remained only one year, and then accepted a position in the College of Music of Cincinnati. Here he organized the famous quartet—Theodore Thomas, Jacobsohn, Batens and Hartdegen—for the purpose of giving chamber concerts. Such music Cincinnati had never heard before.

In October of 1882 Mr. Jacobsohn severed his connection with

the college and established an independent violin school, the only one of its kind in this country.

Mr. Jacobsohn's playing has always been characterized by a strong individuality, and it is not at all surprising that from the first he should prove eminently successful in a single-handed undertaking. He is of active, nervous temperament, and all his work—playing, conducting and teaching—is energetic. As a virtuoso his reputation is international; as a leader, his work in Bremen, with Thomas's orchestra, and with the Cincinnati Philharmonic, places him in the front rank; as a teacher, his success is shown in such pupils as Michael Banner, Max Bendix, Theodore Binder, Henry Burck, Charles Heinzen, Nicholas Longworth, Miss Kate Funk, Currie Duke, and Maggie Wuerz. The closing recital of his school for the year 1884-5, which has just been given, shows a careful training of his pupils not alone for solo playing, but what is equally important, successful ensemble performance as well.

Mr. Jacobson believes that the best music is not too good for any one, and his great desire is that his pupils and the public may be filled with a lofty and ennobling musical sentiment. His school is deservedly successful, and in addition to many pupils from Cincinnati and all parts of Ohio, he also has pupils from Kentucky, Iowa, Minnesota and New York. Cincinnati is favored in having such a school in her midst, and her musical public earnestly hopes that success may continue to crown all his efforts.

## FOREIGN NOTES.

...Sivori is seventy.

...Nicola de Giosa, opera conductor and friend of Donizetti, is dead.

...Edward Strauss and his orchestra are engaged for the Amsterdam Exhibition.

... "Lohengrin" will be the inaugural opera at the coming season of La Scala, Milan.

...Marie Vanoni, who sang at Koster & Bial's here, is singing at the Trocadero, Paris.

...Weber's "Silvana" was recently produced in Mannheim, Germany, and again scored a success.

...M. Waelput, professor at Ghent Conservatoire and composer of several cantatas, is dead at the age of forty.

...The latest news from China is to the effect that Edward Remenyi, the violinist, is giving concerts over there.

...Olivier Métra, the well-known French conductor, is advertised to give a series of concerts at the Tivoli Gardens, Copenhagen.

...Elsa is to be sung by Christine Nilsson at the "Lohengrin" performances in Paris; at least that is what some of our European exchanges tell us.

...The Cross of the Order of Denmark has been conferred on Vladimir de Pachmann by the King of Denmark after nine successful concerts given by Pachmann in Copenhagen.

...Mr. Max Friedlander has discovered part of the score composed by Schubert to Goethe's "Claudine de Villabell." The remaining portion has been burned. The music is said to be beautiful.

...Mme. Norman-Neruda, the celebrated violinist, whose husband recently died in Stockholm, Sweden, has just been married to Mr. Charles Hallé in London. And yet they call Europe a slow-going country.

...Miss Alta Pease, contralto, of this city, has had a pleasant reception in the musical circles of Paris recently. While in London, Miss Pease sang in St. James's Hall with great success, and also at many notable social entertainments.

...M. Ovide Musin, the well-known violinist, writes to us that he has been engaged to play in Paris on August 11 at the Patriotic Concert for the "Hospice de la République Française." Gounod, Saint-Saëns, the two Cœquelines and others will take part.

...At the recent concourse for harmony at the Paris Conservatoire the first prize was awarded to M. Ernest Le Tourneux, a son of M. Le Tourneux, who has been so long connected with the banking house of Drexel, Harjes & Co., and whose courtesy to American clients is proverbial.

...Mlle. Nevada has solved the difficulty attending many concert tours on account of competitive contests for popularity between the ladies of an organization. Her company, it is said, will include an ample array of male talent, but she will shine undimmed by any other feminine artist.—*Boston Herald*.

...Among the artists engaged for the season of Italian opera at the Paris Grand Opera House this winter are Mmes. Patti, Durand and Theodorini, soprani; Mmes. Scalchi and Stal, contralti; Signori Masini and Tamagno, tenors; Signori Devoyod and Battistini, baritones, and M. Uetam, basso. The repertoire will be announced next month and the subscription books opened without delay.

...A lot of law students in Paris recently had rather an expensive lark in connection with a performance of "Sigurd" at the Grand Opera in that city. They engaged themselves as figurants in this opera the other evening, and on returning to their dressing rooms after the performance found only their collars awaiting them; the rest of their clothing, with their money and jewelry, had been stolen, and they were obliged to return to their homes in their stage costumes—by kind permission of the manager. The thief, who happened to be another figurant, was ar-

rested a day or two afterward, but the valuables could not be recovered.

...Miss Emma Nevada is in Ems. She will return to Paris in September to arrange for her marriage to Dr. Palmer.

...The Latin text will be used in the Birmingham Festival performance of Gounod's "Mors et Vita," in conformity with the composer's desire.

...The opera composer, Giuseppe Mazza, one of the last surviving pupils of Padre Mattei, the teacher of Rossini, died in Trieste a few weeks ago, at the age of seventy-nine.

...Performances of the complete series of Wagner's operas, of course, with the exception of "Parsifal," are to be given at Munich in September and at Frankfurt-on-Main in December next.

...A subscription has been opened for a testimonial to be presented to Mme. Patti at the close of her current series of performances at the Royal Italian Opera in London, these making up her twenty-fifth annual engagement in the English metropolis.

...A valuable violin was recently purchased at auction in Brussels, by Baron Creyts-Domnan, for \$800. Ole Bull used it after his first American tour. It is said that the violin was made about the year 1582, by Gaspare de Salo, by order of Cardinal Aldobrandini. Parts of the violin are handsomely embellished and worked by Benvenuto Cellini. All these reports must, however, be accepted *cum grano salis*.

...Signori Arrigo Boito and Ricordi (the latter being the well-known Milan publisher) lately visited Verdi at his villa at Santa Agatha. According to them, "Yago," the new opera on which some say Verdi has long been engaged, will, despite all contradictory rumors, be completed in the course of the present year, and performed, probably, at the Teatro della Scala, Milan, about the middle of the season of 1886-87.

...The forces to be employed at the Birmingham Festival on August 25, 26, 27 and 28, are shown by the official program to be distributed as follows: Chorus—Soprano, 100; contralto, 60; alto (men), 31; tenors, 91; bassi, 87. Orchestra—Violini, 40; viole, 16; violoncelli, 16; contra bassi, 14; flauti, 6; oboi, 4; cor anglais, 1; clarineti, 5; fagotti, 5; corni, 6; trumpets, 3 (3 extra in "Mors et Vita"); trombones, 4; tuba, 2; harps, 6.

...Among the numerous pamphlets published in Germany in connection with the bicentenary of Händel are three interesting papers by Julius Otto Opel, entitled respectively, "Die Hofoper unter dem Administrator Herzog August in Halle," "Der Kammerdiener Georg Händel und sein Sohn Georg Friedrich," and "Die Hallischen Häuser der Familie des Tondichters Händel." All are full of curious details, and deserve the attention of the admirers of the old master.

... "As an example of the advantage to a public performer, from a professional point of view, of being concerned in a successful and much talked-of lawsuit," says the *Daily News*, of London, "it may be mentioned that the terms demanded by Miss Fortescue, who not long ago, as is well known, performed subordinate parts at the Savoy Theatre, for her projected tour in America are one-third of the gross receipts at the theatres at which she performs, the manager at the same time to guarantee her the payment of a minimum sum of £70 per week."

...The *entourage* of Mme. Patti (in "Carmen") consisted of Signor del Puente, who sang the *Toreador* satisfactorily; M. Engel, who, if he is not a good singer, acted on the occasion, especially in the last scene, much better than we were led to expect; and a *Micaela* whom I am not prepared to find inefficient; on the contrary, as the present *pro-detti* of the Italian stage go, there were some good points. That the two flower-baskets were a ridiculous ovation need scarcely be pointed out. The *Dancairo* and *Remendado* could for a month take salutary lessons of Carl Rosa's representatives of the same parts. The whole opera was put on the stage and sung a vast deal inferior to the rendering of the Carl Rosa Troupe, just as "Mignon" on the French stage was inferior to it. That people, if they do not admit it now, will see it in time, I sincerely hope. At the second performance at Covent Garden a new tenor made his debut. About singers like this Signor Garulli I am not garrulous to say anything. The whole of these performances at twenty-five shillings a stall is so incomparably inferior in singers, orchestra, chorus, ensemble and stage management to what Rosa and Harris have done, that I ask any impartial person to say whether the two points which, for years I have raised and maintained, are correct: Bury Italian opera; do all you can to support English opera.—*London World*.

## Appropriate to the Occasion.

FEATHERLY is something of a musician, and was attending an evening party given in honor of the eldest daughter of the family.

"I would be glad if you would sing something, Mr. Featherly," said the hostess.

"Certainly, my dear madam. Will you suggest a song?"

"Oh, anything that is appropriate to the occasion. I will leave the selection with you."

So Featherly, with that rare tact and discrimination for which he is so justly popular in society, sat down at the piano and sang "Backward, turn backward, O Time, in thy flight."

... It is rumored in Baltimore that either Philip or Xavier Scharwenka will be the successor of Carl Faeltel at the Peabody Institute.

## PERSONALS.

**FIVE HUNDRED DOLLARS GONE.**—A few weeks ago Miss Medora Henson went to the American Exchange in London and drew £100. Before she reached the street a thief picked the whole amount and Miss Henson felt very bad!

**DOTTI SINGS WITH PATTI.**—With Patti, who appeared in "Carmen" in London, Colonel Mapleson cast Dotti as *Micaela*. New Yorkers have had the same musical dish placed before them; we have heard Mapleson's pet Dotti-let try to sing the same part, and oh, how we wished we had not!

**SHE MADE A FAVORABLE IMPRESSION.**—Miss Medora Henson, the soprano, recently made a favorable impression at a concert given in St. James's Hall, London.

**GOING WITH MAX THIS TIME.**—Miss Emma Thursby, who has, up to the present time, been singing here under Maurice Strakosch's direction, may sing in some concerts in the near future under the management of Max Strakosch. She is at present at the Chapman House, Portland Harbor, Me.

**TO SING IN GERMANY.**—Mme. Sembrich, the soprano, well and favorably known here as the most artistic singer during Abbey's Italian opera season at the Metropolitan Opera House, will sing the coming winter in Germany only in both concerts and operas. Her first appearance will be in Dresden.

**ALSO STUDYING UNDER LAMPERTI'S DIRECTION.**—Fräulein Malten, the renowned Wagnerian singer, is studying the "Walküre" in Italian, under Lamperti's direction, in Dresden. She will appear this winter in that opera in Rome, where it will be given in Italian.

**AGAIN STUDYING WITH LAMPERTI.**—Miss Agnes Huntington, the contralto, who has been secured for the next season of the Boston Ideal Opera Company, is studying with her former maestro, Lamperti, at Dresden, Germany. She is studying chiefly the operatic parts for the repertoire which will be given by the Boston Ideals.

**CARLOTTA MAY NOT COME.**—Mme. Carlotta Patti, who was to come to this country and give concerts under Max Strakosch's management, may not come after all, as her lameness is again causing her much suffering. Carlotta Patti is not a great star on the vocal firmament and her absence next season would not be seriously felt—of course, musically speaking.

**SINGING IN SACRED CONCERT.**—At a sacred concert last Sunday at Congress Spring Park, Saratoga, Mrs. J. Martine, of this city, scored a marked popular success. Mr. Charles Dornig is the musical director in charge of the concerts at that resort.

**A YOUNG PIANIST'S PROGRESS.**—Mr. Adolf Glose, the pianist of the Kellogg Concert Company, has been earning much success during the progress of the company through Wisconsin and Minnesota. In addition to Miss Clara Louise Kellogg and Mr. Glose, the following artists are engaged: Miss Laura S. Groves, contralto; Miss Ollie Torbett, violinist; Mr. Whitney Mockridge, tenor, and Mr. Ivan E. Morawski, basso.

**PATTI'S DIVORCE.**—Mme. Patti on Thursday last came before the Mayor of the Eighth Arrondissement, Paris, M. Koechlin-Schwartz, who declared her marriage *dissous par le divorce*. Mme. Patti's witnesses were Pierre Véron and Francis Maynard; the witnesses of the Marquis de Caux were General Count d'Andlau, Sénateur, and Count Durieux de Verninac. After the ceremony, which took barely twenty minutes, a collection for the poor was made, and it so happened that the divorced Marquis had mislaid or forgotten his purse, when, with great grace, Mme. Adelina stepped in and offered her "last pièce de vingt francs." Subsequently a dinner at Brebant's was served for the witnesses, the lawyer, the lady heroine of the fête, M. Nicolini, and his children—one a son of twenty-four, who is military and already *maréchal des logis*. The law of France prescribing the delay of ten months for any divorced lady who wishes to remarry, Mme Patti will, at any rate, have to wait until May 16, 1886.—*London World*, July 22.

**MINNIE HAUKE'S TITLE.**—The German Emperor has conferred upon Mme. Minnie Hauke a new honorary title, "Imperial Chamber Singer"—a distinction, says the Philadelphia *Inquirer*, shared by only three other prima donnas—Adelina Patti, Jenny Lind Goldschmidt and Arto Padilla.

**CATHERINE LEWIS AND HER NYMPHS.**—Shortly before noon Catherine Lewis and her chorus girls entered the water and remained in nearly an hour. Catherine was attired in a neat-fitting blue bodice, with pantalettes and skirt to match. Her polka-dot stockings showed a shapely pair of calves and comparatively tiny feet. She also wore a red turban, which made her look handsome. Every plunge and every stroke was perfect, and she was voted the most graceful swimmer of the day. Her ladies, who were all dressed alike, in blue and white, made the air ring with their merry laughter. Their suits were very scant, and displayed magnificently formed busts and limbs. Of course, the bulk of the sightseers watched them. Will S. Rising, whose rich voice had been much admired here, was also present. He is a pretty fair sort of swimmer, and performed several astonishing feats in the water. One of them was to close his nose and ears while he ducked his head. Miss Hattie Richardson, well remembered in Baltimore, who is here with McCaull's company, at the Virginia Garden, bathes in one of the most unique costumes on the island. It is made of the very lightest shade of navy blue, with trimmings of gold and silver; the skirt about the usual length, and the body tight-fitting. Her stockings were a bright

red, with fine blue lines running through them, and her turban yellow, of almost as bright a shade as her skirt. She doesn't swim very much, but she is passionately fond of the water.—*Atlantic City Letter to the Baltimore American*.

**GENERAL GRANT'S DISLIKE OF MUSIC.**—The Rev. Dr. O. H. Tiffany, in his recent sermon on General Grant, said: "He had a constitutional inability to appreciate music. He told me once that all music seemed to effect him as discord would a sensitive and cultivated ear, and that he would go a mile out of his way rather than listen to the playing of a band. And when the hymn to be sung consisted of four stanzas, he experienced a feeling of relief as each one was sung, and so disposed of."

**PATTI AND MRS. NICOLINI.**—Mme. Adelina Patti is said to be in negotiation with Mme. Nicolini, with the object of persuading that lady to consent, "for a consideration," to obtain a divorce from her truant spouse. Thereafter will succeed, it is said, the marriage of Mme. Patti to the beloved of her heart. One has heard so much about "regularizing the situation" in the case aforesaid, that it will be something of a relief to have the matter definitely settled at last. I think, however, that the compensation demanded by Mme. Nicolini—\$50,000—is rather high. Judging by all that I have heard concerning the gentleman in question, I do not think that as a husband he is worth purchasing at the price of \$50,000, or even the half of it. He is the son of a tavern-keeper of Dirard, and his real name is Nicolas. His moral qualities may be imagined from the alacrity which he showed in deserting not only his wife but his five children as well. He is not a great artist—a second Mario, a new Rubini—whose genius might lead people to pardon all other possible defects. What the Marquis de Caux, enthroned as securely in her position in Parisian society as in her queenship of the realm of song, ever saw in Mr. Nicolas to induce her to forego so much for his sake is still a mystery. The Marquis de Caux was not a boon and a blessing, matrimonially speaking, doubtless. Still, as a husband, I think I should have preferred the Marquis de Caux to M. Nicolas had I been Adelina Patti. But there is some mysterious fascination about a tenor singer apparently that renders him irresistible to the average female heart.—*Lucy Hooper, in the World*.

## HOME NEWS.

—"Nanon" still at the Casino, to large business.  
—Mr. W. F. Apthorp, the Boston musical critic, has been at Bar Harbor, Me.

—"The Black Hussar" has taken a new lease for thirteen representations at Wallack's.

—"The Mikado" has had unchallenged performances at St. Louis and Cincinnati during the last week.

—Carl Oberthür, the celebrated harpist, sails for America on August 8, on the *Aurania*, from Liverpool.

—Mrs. Florence Clinton-Sutro, the favorite young teacher and pianiste, is spending a few weeks at Saratoga.

—Mr. Charles Shackford is organizing an opera company for next season to play "Virginia" and other light operas.

—Chicago, it is said, is to have at least nineteen weeks of comic opera next season, with twelve or fourteen managers yet to hear from.

—The corner-stone of the building which will be the future permanent home of the Cincinnati Musical Society was recently laid in Cincinnati.

—Mr. Frank Lynes is a new aspirant for pianistic honors in Boston. He has returned to that city after a course of studies at the Leipzig Conservatory of Music.

—The Clara Louise Kellogg Concert Company, under the management of Major Pond, gives a concert to-night at Bismarck, Dak., and on the 10th at Helena, Mon.

—Miss Nona Wiedemann, a young Arkansas lady who has been studying for six years in Milan, Italy, made her debut recently in her native State. She is said to be a singer of unusual talent and should be heard in this city.

—Doctor Tourjee, of the New England Conservatory of Music, Boston, is at Lyndon Centre, Vt., where some classes are kept up during the summer for the advantage of students who live at too great distance to go home for the vacation season.

—Mme. Gerster is to make a concert tour in this country during the coming season, under the direction of Mr. Henry E. Abbey. It is not as yet announced who will constitute the company outside of Mme. Gerster. Mr. Mayer, Mr. Abbey's representative here, has left for Europe in connection with the matter.

—Emma Abbott's operatic season begins here in September. Miss Abbott includes in her present repertoire "The Star of the North," "Lakme" and the grand romantic opera, "La Contesse d'Amalfi." In addition to these she has the regulation Abbott repertoire, with the perverted "Traviata," including "Nearer, my God, to Thee."

—F. A. Ringler & Co. have published a souvenir of the last season of German opera at the Metropolitan Opera House, in the shape of a series of reproductions in fac-simile of the newspaper reviews which appeared in this city in the course of the season. The reviews are printed on transparent paper, and, together with a prefatory sketch of Dr. Damrosch and various accounts of his death and burial, constitute a complete history of

that exceedingly interesting season. The compilation is, we believe, the work of H. F. Keidel.

—The Twenty-second Regiment Band, under P. S. Gilmore, made a satisfactory and highly applauded venture last Thursday evening, at the State Camp, in presenting the following classical program:

1. Overture—"Leonore No. 3".....Beethoven
2. Adagio—From Moonlight Sonata.....Beethoven
3. Fifth Symphony.....Beethoven

The entire work in three parts, as follows:

1. Allegro Con Brio. 2. Andante Con Moto. 3. Scherzo, Grand March, and Presto—Finale.

4. Grand Concerto for Clarinet.....Von Weber  
Performed by Herr Stockigt.

5. Rhapsodie Hongroise, No. 2.....Liszt
6. Sonata Pathétique.....Beethoven

The entire work in three parts.

7. Scene—From "Il Trovatore," "Miserere".....Verdi
8. Hallelujah Chorus—From the "Messiah".....Handel

—The energetic committee having in charge the arrangements for the band tournaments and concerts at Nantasket Beach, near Boston, next week, have completed the details of the undertaking, and the event promises to be one of wide-spread interest. The opening concerts of this occasion will be given on Sunday, the 9th inst., when Reeves' American Band will be augmented by the engagement of Dodworth's band, of New York, and this double organization of sixty musicians will appear jointly and separately in all the concerts of the nine days during which the tournament lasts. In addition to these two organizations engagements have been entered into with Colt's Army Band, of Hartford, Conn.; Chandler's band, of Portland, Me.; Worcester Cadet Band, of Worcester; the Germania Band, of Boston; the City Band, of Boston, and Carter's band, of Boston, to appear in one or more of the concerts. Contests for military bands and cornet soloists are to be included in the programs, and an almost endless variety of novelties are contemplated, including the anvil chorus, national airs with cannon accompaniment, &c.

## The Worcester Festival.

THE annual festival of the Worcester County (Mass.) Musical Association has come to be looked upon as the introductory event of the season, and the energy and intelligence shown in its arrangements have made it of great importance in the list of similar undertakings in this country. It would be difficult to find a more devoted or persistent body of workers in the cause of musical advancement than the guiding spirits in this annual festival, and the success which has followed their labors has been honestly earned. The announcement made of the soloists engaged for the festival of the present year, in the month of September, shows that the usual good judgment has guided the directors of the association in this important matter.

The leading soprano roles and selections of the week's programs will be divided between Mme. Fursch-Madi and Miss Emma Juch. The principal contraltos will be Miss Belle Cole and Miss Hattie Clapper; the tenors, Mr. Whitney Mockridge, recently from Carl Rosa's Opera Company, of England; Mr. George J. Parker, Mr. George W. Want, and Mr. Carl Pflueger, and the baritones, Mr. A. E. Stoddard and Mr. James A. Metcalf. The selection of bass soloists has not yet been made. Mr. E. B. Perry, the blind pianist, makes his re-entrée in this country during the festival, and other soloists will be heard in the concerts of the week. The chorus has been kept fully up to the standard of former years, and the orchestral forces will be of the same excellent sort as at the last year's festival. Mr. Carl Zerrahn is again to be the conductor throughout the festival, as usual, so that there is no cause for any apprehension as to an incomplete preparation of the several works selected for performance.

The restaurateur at the Theodore Thomas concerts in Chicago gives some queer facts about the effect of the music of different composers, if Eugene Field can be believed, and no one knowing this talented journalist can have any doubts in such a matter. The restaurateur is quoted by Field as saying, in a burst of confidence: "On Wagner nights we sell five times the amount of beer sold on any other night, and the number of pretzels and seed cakes consumed is enormous. On Mendelssohn nights there is a notable falling off in the demand for ham sandwiches. I make a profit of 85 per cent. on every ham sandwich I sell. This man Mendelssohn does not strike me as being very much of a musician, anyway. Strauss is the best friend I find in my business, for he creates a demand for wine. There's nothing like a Strauss waltz to make a man feel rich, and to reconcile a woman to the utmost limit of human vanity."

He is learning the cornet,

And he struggles hard to get

All the music from it that is in his power;

But I wish he'd not begin

Just as dewy eve sets in,

And continue tooting up to midnight's hour:

For his tone's so very drear,

That 'tis agony to hear;

It is full of woe, of wailing and dismay.

Still, though torturingly bad,

It one good effect has had:—

Filled with terror, every cat has fled away.

—*Saturday Evening Gazette*.

There is a well-grounded suspicion in Boston that the band which perambulates the streets to advertise the base-ball games, is composed of the members of the Boston base-ball nine in disguise. Color is lent to this suspicion by the fact that they play so badly.—*Somerville Journal*.



### "Dr." Klein's Degree.

THE following letter was received by us on Monday:

COLLEGE OF ST. FRANCIS XAVIER,  
39 WEST FIFTEENTH STREET,  
NEW YORK, August 3, 1885.

The Editor of the Musical Courier:

DEAR SIR—I have read some of your comments on Mr. B. O. Klein's musical degree. They are so full of obvious contradictions that I have not, so far, thought it worth while taking any notice of them. It becomes evident, however, from your latest issues, that you are allowing yourself to be daily more blinded by your well-known love for the American College of Musicians, so that you may fail to see the impropriety of dragging a gentleman whom you esteem as a superior musician into a miserable *démêlé* with some insignificant people merely because he will not share your enthusiasm for a scheme, which, I suppose, it pays you to puff.

I, therefore, take the liberty of asking the following three questions, hoping that in justice to Mr. Klein, as well as to St. Francis Xavier's, you will give them a place in your valuable columns, together with this letter and your own or anyone else's answer:

1. Why do you, in every one of your issues, grace the name of Mr. Louis Maas, one of your most distinguished contributors, with a title which you consider a stain on Mr. Klein's name? Do you mean to insult Mr. Maas? Why, he accepted his degree from an institution fully as private as St. Francis Xavier's. (Private is not the word; it does not convey your meaning, or at all events, it does not express the reality.)

2. Who was to examine Mr. Klein in order to give his degree any value in your estimation? Probably Mr. Bowman, the worthy president of the non-existing American College of Musicians. And, please, who examined Mr. Bowman? Truly, there will be a strange resemblance between your future colleagues crowning one another masters of the musical art, and what you term the Eberhard tomfoolery. Nay, it will be the genuine article. But perhaps you would rather have suggested some of your talented contributors to act as examiners for Mr. Klein. Well, let me tell you that with all due respect for their ability, Mr. Klein does not consider any of them qualified to set up as judges before him.

3. How many are the universities in Europe that institute a regular examination before giving the degree of Musical Doctor; and what is the practical difference between such degrees and those termed honorary, which are conferred by every university throughout Europe?

It is well known that the two English universities of Oxford and Cambridge are the only ones that have well-defined rules for such an examination, and even with them those rules are a comparatively recent institution. Their degrees prove a man's ability to construct a fugue, to write intelligently for orchestra, chorus, &c. They have nothing whatever to do with real musical genius. On the contrary, the honorary degrees, as a rule (and your ill-feeling in the case of Messrs. Eberhard and Perkins only proves that rule), are conferred on men who have made a name for themselves as composers. It is not so very long since Brahms refused an Oxford degree and accepted one from the university of Breslau, which has no musical curriculum whatsoever. Do you think, Mr. Editor, that Mr. Klein need be ashamed of such a colleague? Finally, let me tell you that the College of St. Francis Xavier offered the degree of Musical Doctor to Mr. Klein because he deserves it; and we are still to hear who will deny that. Also, that Mr. Klein accepted it because he is not only a very excellent musician, as you repeatedly call him, but at the same time a true gentleman, who knows how to appreciate the esteem of his patrons. Very truly yours,

T. B. YOUNG, S. J.,

Choir-Master of St. Francis Xavier's Church and College, New York.

The Rev. T. B. Young, we are sorry to notice, does not exercise the Christian forbearance toward us which we had hoped one in his position would demonstrate in practical life, in order to conform in his acts with what his calling requires in his utterances. He even goes to the extreme length of punishing us before trial (which is un-American) for an offense which he attributes to us without any evidence in his possession, and accuses us of contradictions and interested motives in a most reckless manner.

But we shall defend ourselves, nevertheless, and answer his questions simply out of regard for his exalted calling, and not because he asks them, he having forfeited that privilege already.

An institution still in embryo and known as the American College of Musicians, a direct outgrowth of the Music Teachers' National Association, seeks as one of its ends to eradicate charlatanism among musicians and music teachers in this country, and heaven knows that such an aim is praiseworthy. That institution—the American College of Musicians—has had our support for that and no other reason; for notwithstanding the great and successful efforts we have put forth in its behalf and in behalf of the Music Teachers' National Association, for years past, we have not received any pecuniary advantage, as the gentlemen connected with these institutions will bear us witness, notwithstanding that the Rev. Young, S. J., says, "it pays you to puff (the scheme)."

One of the means advocated by this American College of Musicians to eradicate fraud and charlatanism from the profession is to establish a system of examinations which shall form the basis of a musician's calling, and all those musicians who desire recognition of a certain kind must, if they so desire, pass the examination and upon that receive their recognition. Of course, for such excellent musicians as "Dr." Klein and Dr. Johannes Brahms that is a matter of small moment. With these it is only a matter of form to pass so simple an examination; however, for the general good, an acquiescence in this "scheme" as the Reverend calls it, should not be refused on their part.

It is, therefore, readily seen why we have supported the College of American Musicians ever since its inception at Providence in July, 1883. It is our endeavor to elevate the profession and prevent every insignificant piano pounder and organ grinder from standing upon the same platform with men and musicians such as "Dr." Klein in this country, for instance, and Dr. Johannes Brahms in Germany. No one can say that this is not a laudable object—this "Love for the American College of Musicians," as it is called, by mistake for the worthy Reverend, who deems the college "insignificant people."

In order to have a clear field before us, and not be bothered or involved with what had happened in the past, we were willing to let all matters connected with the positions and degrees of musicians as they existed or pertained prior to the inception of this excellent movement pass by in silence. It was our object to prevent any mistakes in the future, and in this object and purpose

we hoped to have the co-operation of every honest musician in the land. We were known to be anxious to destroy the musical fraud in the land, and had a right to expect co-operation from good musicians. But, more than that, we expected that all of that class would co-operate with the American College of Musicians. To accept a degree from an institution not in sympathy with this object, or unknown or foreign to it, was to thwart in the very beginning the noble purpose in view.

Ernst Eberhard a gentleman at the head of a private musical school in this city, known as the Grand Conservatory of Music, and himself a member of the Music Teacher's National Association, was the first to interfere with this excellent work. By securing a charter for his conservatory from the Legislature of this State, which gave him the power to confer the degree of Doctor of Music, he had the opportunity, which he utilized to confer the degree upon himself. This shameful and brazen act would have passed unnoticed had THE MUSICAL COURIER not exposed it.

The next member of the Music Teachers' National Association who committed a similar crime against the art of music and the profession of music in America was Bruno Oscar Klein, an excellent musician and organist and music teacher at the College of St. Francis Xavier, where there is no other musician of importance, and where there is no musical curriculum, just as there is none at the Grand Conservatory of Music, where Ernst Eberhard controls the destinies.

The third and last of the trio who virtually conferred this degree upon himself in imitation of his two brethren was H. S. Perkins, another member of the Music Teachers' National Association, who received his honor from the Toledo (Iowa) Western College, the manager of which has been advertising for a music teacher lately.

It will be admitted that this statement covers a great many of the Reverend's superfluous questions. For instance, it does away with the one referring to Dr. Maas; it answers the puerile remark referring to Mr. Bowman as examiner, and to his examiner, and also the reference to our contributors, although we may as well assure the worthy Father Young that in the College of Musicians so far constituted, and among our contributors, there are musicians who, although not worthy in their own estimation of ranking with Johannes Brahms, as "Dr." Klein does, they still are worthy, honorable and able devotees of the art, who would never descend to accept a degree or title from a private institution in which there is no one able to examine them. As "Dr." Klein has made an ass of himself none of them would consider themselves "qualified to sit up as judges before him," as the Reverend impudently remarks.

We could at this point ask Reverend Young a good many questions, but that is a poor system of argument; rather let us say, that at Oxford and Cambridge the examinations are very severe, and if we admit that "Dr." Klein and Dr. Johannes Brahms can pass them, we do not admit that "Drs." Eberhard and Perkins can; in fact, we know they cannot; and yet they are just as much entitled to their degrees as "Dr." Klein is to his, according to the conditions these three doctors are attempting to introduce in this country.

That these examinations have nothing to do with real musical genius we admit, but outside of the College of St. Francis Xavier and "Dr." Klein, who is aware that "Dr." Klein is endowed with genius? The fact that he is a clever and able musician is not evidence of genius. As well may "Drs." Eberhard and Perkins claim genius because examinations were considered superfluous with both of them, just as in the case of "Dr." Klein.

And now a few words as to the University of Breslau and Johannes Brahms (and it really appears ridiculous to be compelled to make to comparisons in this instance). The University of Breslau is a great seat of learning, founded nearly two hundred years ago. Johannes Brahms is one of the greatest composers and musicians the latter half of the nineteenth century has produced, and in face of these great and luminous facts this Reverend Young, of St. Francis Xavier School, has the effrontery to address a musical journal in this language, which we repeat:

"It is not so very long since Brahms \* \* \* accepted (a degree) from the University of Breslau which has no musical curriculum whatsoever. Do you think that Mr. Klein need be ashamed of such a colleague?" Think of it, reader, how far men will go who suffer from what is now called "big head" (for Klein himself dictated the letter)! To attempt to make a comparison between St. Francis Xavier College in New York and the University of Breslau, and between a local musician and organist not even well known in this city and the great Johannes Brahms!!!

There can be no legitimate objection to the act of St. Francis Xavier College in conferring the degree of Doctor of Music on Klein. He committed the blunder when he accepted it. So did Eberhard when he accepted his degree from himself, and Perkins when he took it from an obscure Western college.

Klein, however, is judged more severely than the other two doctors, because he, at least, is a musician able to appreciate the value of a proper title; the other two, we believe, are not.

We hope we have satisfied Reverend Young. In closing, we assure him that in all these cases we have had no differences with the "persons," but simply with the "musicians," who, in view of our exposure, cannot utilize their degrees in this country, at least as long as THE MUSICAL COURIER cares to pay attention to them. Only such degrees will be recognized by us as are created by the proper authorities after the proper process, "Dr." Klein and his *true* colleagues, "Dr." Eberhard and "Dr." Perkins, to the contrary notwithstanding.

This is the seventy-fourth birthday of M. Ambroise Thomas. He was born on August 5, 1811.

### The Erie Episode.

ERIE, Pa., July 25, 1885.

Editors Musical Courier:

IT seems that your Erie correspondent does not wish to have his name known as being the author of the article which appeared in your issue of July 8. This, however, is hardly to be wondered at, for every one here knows that the article in question is not in accordance with facts or with public opinion.

Every one of the local musicians here has read the article, and has at once expressed his or her indignation that such an unfair and unjust criticism should have found its way to the columns of your esteemed journal. A certain gentleman by the name of Riesberg is suspected as being the author of said article. If so, it only proves that after having run his course with the local press in a very few weeks he has resorted to the columns of New York journals to seek revenge. Very respectfully, yours,

G. W. HUNT.

The Erie (Pa.) Dispatch says the following on the same subject:

#### A Critic's Revenge

ON HIS RIVALS IN THE MUSICAL PROFESSION.

A carping critic has written to THE MUSICAL COURIER of New York an alleged criticism of Sternberg's recital at the residence of Mr. and Mrs. R. W. Russell, wherein the distinguished Russian and Professor Hunt are handled without gloves by the critic, who evidently believes himself capable of teaching Messrs. Sternberg and Hunt how to play the piano. Among the numerous defects and deficiencies complained of is a prevailing tendency to bravour, which, although unnoticed by the critical audience, did not escape the musical ear of THE MUSICAL COURIER's correspondent. Then, too, he noticed that Sternberg was sadly lacking in the "menuetto repose," and what is still more frightful, this critic discovered a "too rapid tempo in the fugue that blurred the whole and made the octaves indistinct." The idiots, including the reporter of the Dispatch, who attended the recital, allowed these glaring faults to pass unobserved and unpunished, but "C Sharp," the pseudonym of the critic, felt it to be his duty to his art, his country and his class to expose them. It is comforting to know that the critic finds at least one professor in Erie who is faultless, so quite a handsome compliment is extended to Professor Riesberg. Professor Hunt gets the cold shoulder and a (?) mark after the word "assistance" in the paragraph stating that he assisted Sternberg in one of the numbers.

### Baltimore Music.

BALTIMORE, August 2.

THE "hot wave" of the past two weeks has quite thinned out the audiences at the Academy of Music and there is rumor of closing the summer season in a few days.

A very poor and miserable conglomeration was given during last week at the above-named place.

"Cinderella at School" is the name of this so-called opera. The writer, or rather the pirate, is one "Morse," whom we have not yet had the pleasure of knowing in the world of music. The piece is ridiculous and the music exceedingly commonplace. Any one of the light operas would have been preferable and doubtless more profitable to the management.

The Germania Maennerchor gave a concert on Thursday evening, which was a very enjoyable affair.

The Liederkreis has arisen from its general lethargy and also inaugurated some summer concerts.

Carl Faellen has bid us farewell and there is talk of securing Philip Scharwenka as his successor. This would be a great event for Baltimore.

Miss Katie Gaul, the celebrated pianiste, is spending her vacation here at her mother's residence.

Fritz Wolff, the capitalist musician, is much interested in horseflesh, and can be seen occasionally behind a splendid bay mare.

Evermann is keeping shady; it is hinted that Fred is at present writing a fugue for three tubas and one xylophone.

George Schaefer is at Niagara Falls, where he intends swimming through the rapids on his violin.

Hamerik is at the North Pole in search of his eleventh Norse Suite. May he never find it!

HANS SLICK.

—Wachtel, Jr., the young tenor, is said to have been engaged for the Thalia Theatre by Amberg.

—We understand that Signor De Vivo, the manager, well-known in this country, recently died in Australia.

—We are informed that the Worcester Festival Committee has secured Mme. Teresa Carreno as pianiste. She will play the Steinway Grand.

—We have received the annual catalogue of the Cincinnati College of Music which contains much of interest to persons interested in musical education in this country. The statement of the curriculum of the college, the faculty, list of officers, and students are among the many matters touched upon.

—Theodore Thomas and his orchestra have been the great attraction during the past week at the Exposition Building, Chicago. The evening concerts and Saturday matinees have been attended by thousands, and the programs have embraced every variety of musical composition. On Saturday evening, August 1, a special memorial program, commemorating the death of General Grant, was given to a very large audience.

—A new comic opera entitled "The Devil's Bond," words by Sidney Reid and music by Wm. Bloomfield Golte, was given last week before a private audience consisting of representatives of managers and musical critics. The scene is laid in New York in the year 1750, and the plot and music are a happy combination of the dramatic and spectacular, to which are joined effective solos for soprano, tenor, contralto and bass. In the second act a chorus of witches is introduced, and in the third and last act the devil appears to enforce his bond, but is not plussed by the lawyer's decision that it is "void because not" recorded. The libretto contains many good points, and the choruses are striking and brilliant.

# THE MUSIC TRADE.

## UNIFORM WARRANTY.

**WE** have decided to present to the manufacturers of pianos and organs, and also to the dealers, a comprehensive form of warranty which we shall propose for universal adoption by the trade in this country. Although it is intended that this warranty shall act as a protection to purchasers, it shall not be used as a means to annoy the manufacturer and dealer for trivial and untenable reasons. In fact, we intend to make it so concise and at the same time just to all parties concerned that it will at once be adopted.

It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

Albrecht & Co.	Philadelphia, Pa.
Francis Bacon	New York.
B. F. Baker	Boston.
D. H. Baldwin & Co.	Cincinnati and Louisville.
Augustus Baus & Co.	New York.
Behning & Son	New York.
Behr Bros. & Co.	New York.
Wm. Bourne & Son	Boston, Mass.
C. C. Briggs & Co.	Boston.
Burdett Organ Co.	Erie.
Chickering & Sons	New York and Boston.
Clough & Warren Organ Co.	Detroit.
F. Connor	New York.
Conover Bros.	New York and Kansas City.
Decker & Son	New York.
Decker Bros.	New York.
Denton & Cottier	Buffalo.
De Zouche & Atwater	Montreal.
Dominion Organ & Piano Co.	Bowmanville, Ont.
R. Dorman & Co.	Nashville, Tenn.
W. J. Dyer & Bro.	St. Paul and Minneapolis.
Emerson Piano Co.	Boston.
Estey Organ Co.	Brattleboro, Vt.
J. & C. Fischer	New York.
Ernst Gabler & Bro.	New York.
D. P. Faulds	Louisville.
Guild, Church & Co.	Boston.
Fort Wayne Organ Co.	Fort Wayne, Ind.
A. G. Gardner	New Orleans, La.
Haines Bros.	New York.
Hallett & Davis Co.	Boston.
Hallett & Cumston	Boston.
Hardman, Peck & Co.	New York.
E. G. Harrington & Co.	New York.
Hazelton Bros.	New York.
Heintzman & Co.	Toronto.
Hinners, Fink & Co.	Pekin, Ill.
Ivers & Pond Piano Co.	Boston.
Jewett & Goodman Organ Co.	Cleveland, O.
Wm. Knabe & Co.	Baltimore.
Krakauer Bros.	New York.
Kranich & Bach	New York.
C. Kurtzmann	Buffalo.
Lindeman & Sons	New York.
Marshall & Wendell Piano Co.	Albany.
Mason & Hamlin Organ & Piano Co.	Boston and New York.
E. H. McEwen & Co.	New York.
Miller Organ Co.	Lebanon, Pa.
Henry F. Miller's Sons Piano Co.	Boston.
New England Piano Co.	Boston.
C. D. Pease & Co.	New York.
Peck & Son	New York.

Theo. Pfafflin & Co.	Indianapolis.
F. Schuler	New York.
B. Shoninger Co.	New Haven.
Freeborn G. Smith	New York and Brooklyn.
Smith American Organ Co.	Boston.
Sohmer & Co.	New York.
James M. Starr & Co.	Richmond, Ind.
Sterling Organ Co.	Derby.
Charles M. Stieff	Baltimore.
Stultz & Bauer	New York.
Taber Organ Co.	Worcester.
Wm. Warnes	Utica.
Horace Waters & Co.	New York.
Weaver Organ & Piano Co.	York, Pa.
Wegman, Henning & Co.	Ithaca.
Wm. E. Wheelock & Co.	New York.
Whitney & Holmes Organ Co.	Quincy, Ill.
Wilcox & White Organ Co.	Meriden, Conn.
Whitney & Currier	Toledo.
Gustav Winkler	Trenton.
Woodward & Brown	Boston.

## Decision on Warranty in England.

WARRANTY IMPLIED.

**W**ADDINGTON v. SIMMS.—In the Leeds County Court, on June 10, Messrs. Waddington Brothers, pianoforte dealers, Leeds, brought an action against Messrs. Simms & Son, pianoforte dealers, &c., Bath, to recover the sum of £6 16s. 3d. for alleged breach of contract. The action was brought to recover the cost of repairing an organ supplied by Messrs. Simms. The facts are stated to be as follows: A model pipe-organ was ordered from Messrs. Simms and delivered in April, 1883. It was alleged to be slightly out of order when delivered, but not sufficiently so to warrant complaint. It was fixed and put in order by an organ builder in the town, who was paid 16s. 3d. On the 18th of July, 1884, however, it was alleged the whole of the action collapsed. Mr. Peake, plaintiff's manager, wrote defendants, informing them of what had occurred, and asked if they would take it back and send a couple of Kaps' pianos, value about £70, and plaintiffs would send check for difference (the price of organ was £29). Messrs. Simms replied, postponing the matter on account of the alteration of their premises. Other correspondence passed, and ultimately, as the organ had been more than a year in wear, defendants offered to allow £18 for the organ. This was declined. Messrs. Simms then offered to send a man to repair it, providing plaintiff would pay his railway expenses, &c., and bare time. This was also declined. Plaintiffs wrote Messrs. Simms informing them that they intended getting the organ repaired, and that they should debit them with the cost of same. They replied that they should not admit any claim which might be made on them for repairing organ. Plaintiffs then had the organ repaired by an organ builder, and paid him £6, which, together with the amount 16s. 3d. previously paid, made up the claim. Messrs. Simms's defense was that complaint should have been made earlier. His Honor the Judge held, however, that although no actual warranty had been given, such was implied, and gave judgment for the amount claimed and costs.

## Communications.

LOUISVILLE, Ky., July 25.

Editors of The Musical Courier:

Please send me a copy of the Uniform Warranty as soon as the music fraternity adopt one. I am glad that the measure is set on foot, for it will meet a long-felt want.

Respectfully,

D. P. FAULDS.

July 29, 1885.

Editors Musical Courier:

Please inform me whether "Drexel" or a firm of that name ever manufactured pianos in this city or elsewhere.

STULTZ & BAUER.

[Not to our knowledge.—EDITORS MUSICAL COURIER.]

## The Briggs Piano-Stool.

**T**HE manufacture of piano-stools at the factory of Joshua Briggs, at Peterboro, N. H., has never been more active than at present, and orders from the West and South have been sufficiently numerous to keep the factory going on full time.

The piano-stool, with back, a full description of which appeared some time ago in THE MUSICAL COURIER, is becoming more popular than ever among piano teachers and amateurs. It gives complete rest to the back and body during practicing hours, and is of great advantage to persons who are compelled or who desire to spend hours at a time playing the piano or organ. The stool is known as the Crown Piano-Chair, with automatic back and adjustable seat, as the seat can be raised and lowered at will.

## Chas. J. Grass on Wisdom and Generosity in Argument.

Editors Musical Courier:

**T**HE wisecre of Beantown appears to be dying hard, to judge from the vicious kicks which he administers to poor tuners in your last issue. His one redeeming feature is his undisguised appreciation of THE MUSICAL COURIER and its undoubted superiority as an exponent of the piano trade and critical analyst of the merits and demerits of inventors and inventions. How he can expect intelligent men of the nineteenth century to endorse his antediluvian ideas, simply passes comprehension. The writer of this letter has imparted to the wisecre so much valuable information, without money and without price, as a free-will offering, that, instead of heading his last article "Personality and Bigotry in Debate," the wisecre should have substituted "Wisdom and Generosity in Argument." He has been informed time and again, through my letters to THE COURIER, that members of the trade are not asleep, but are alive to the fact that fraud exists, and to a lamentable extent. The wisecre, in his evident anxiety to avoid stricture, reminds me of the fable of "The Boys and the Frogs." "Hold on," said the latter to the boys, who were stoning them in the pond, "this may be fun to you, but it is death to us."

In this relation your Beantown correspondent is right in saying that what might benefit one party might not another. The desire which he displays to stop short and send no more communications to THE COURIER evidences a consciousness of his shortcomings as a correspondent. Let him read again my last article in THE COURIER, and see if his pate can comprehend aright my references to General Bethune, Colonel Bethune and Blind Tom. If he cannot make them out he should consult some other wisecre, for "in union there is strength."

He returns to the pin-block and pins again, and argues that many of the greatest piano concerns in several of the largest cities of the world use some sort of a tuning device other than the wood pin-block. That is not true, for the pin-block has been the backbone of the piano from its infancy to its present age of maturity, strength and beauty. To be plain, in my estimation only cranks and fools will go against the verdict of celebrated manufacturers in America and the Old World who use the pin-block in their pianos. In this the readers of THE COURIER will indorse me, the wisecres to the contrary.

Again, he is solicitous that no "blowing" about his pianos shall be done by me, although he compliments me on my ability to show up their weak points. Let him not distress himself with the thought that a retaliatory spirit dwells in me, and that it is my purpose to lay bare before a public—only too ready to be informed on the subject—the many faults that appears to me inseparable from any piano made by the wisecre of Beantown. Youthful and mature indiscretions in conceptions, designs, &c., are too painfully apparent to afford me pleasure to descant upon. He has more to fear from himself than from me, since he not only admits but publishes the fact that he has made very poor pianos.

Though conscientiously unable to say anything in favor of his pianos, my purpose is not to injure their constructor.

His charge, therefore, against me, of "want of politeness and good manners," should be withdrawn, if the writer of the article in your last issue would save himself from the imputation of being a supercilious simpleton as well as an obstinate and conceited wisecre. My school days have long gone by, and years of observation have given me a right to assert my views and opinions on pianos and piano tuning. They have, furthermore, placed me, unwillingly, so often in contact with wisecres that my knowledge of how to deal with them and other cranks is by no means limited. But of all the wisecres it has been my ill fortune to contend with, the wisecre of Beantown takes the cake for mental inability to grasp and retain a solid argument or to comprehend the most lucid vein of writing. In short, let me advise him not to find fault with gentlemen who are scholarly enough to master his so-called arguments and thwart his devices to deceive a generous public, but to lay aside the personality and bigotry which distinguish his from other contributions to so cultivated a journal as THE MUSICAL COURIER, and take to heart the well-known adage: *Via ad bonos mores est nunquam serd.*

Yours truly,

CHARLES J. GRASS.

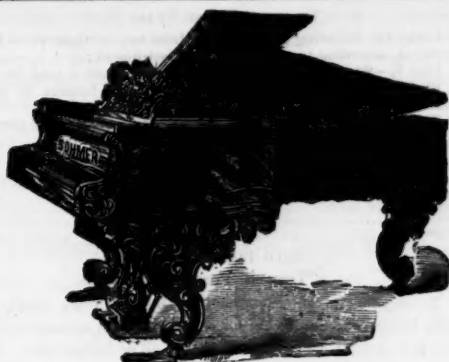
MAHOPAC FALLS, N. Y., July 31.

—Mr. J. F. Morrison, of 1113 Chestnut street, Philadelphia, about 10:30 o'clock on Sunday morning took a solitary sail on the Delaware. The skiff was gliding over the water in the vicinity of Petty's Island when he heard voices on the island cry out: "For heaven's sake put that boat about!" Thinking there was something ahead of him that was about to run him down, he looked out but saw nothing. A shout came again and he looked astern. Pretty soon he saw hands and arms on the top of the water. Quickly directing his way to the unfortunates, he was able to rescue two men from a watery grave. A moment more and it would have been too late to save them, as they were sinking for the last time when Mr. Morrison reached them. Mr. Morrison is of the firm of Lee & Walker, and is well known in the music trade.



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**SOHMER**

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Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

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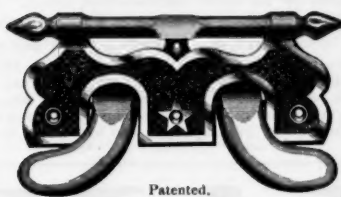
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Known everywhere, and sold by the trade as in all respects first-class instruments.



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THE ATTENTION OF PIANISTS IS CALLED TO THE

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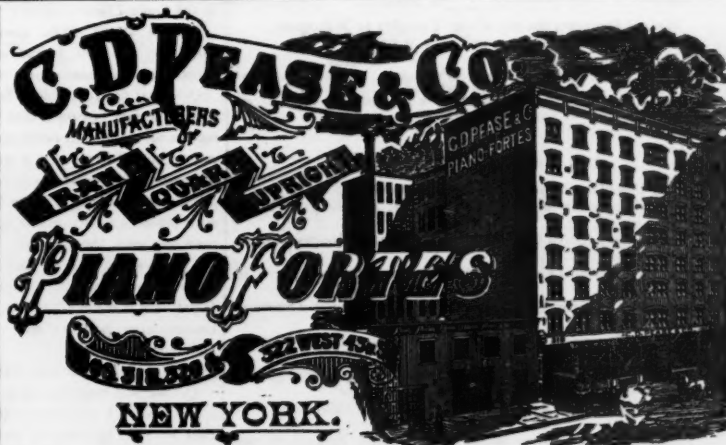
as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

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229 East 22d Street, New York.

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MATCHLESS  
**PIANOS**  
33 Union Square, N. Y.

**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

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Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

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Grand, Square and Upright Piano-Fortes,  
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Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

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**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**  
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

### The Guild Piano Company's One-Price System.

THE Guild Piano Company, of Boston, has issued the following announcement and has circulated the same extensively, with the determination to test its effectiveness. As a move in a new direction by this company, it deserves the attention of the trade, and we hereby reproduce the full scheme. The announcement says:

#### One Uniform Price and No Deviation.

We have adopted the one-price system in selling, the only honorable basis of dealing between buyer and seller, precluding all acrimony of feeling on the part of purchasers, as well as waste of time. Our customers will thus be insured against provoking discriminations in favor of their neighbors and ourselves against utter loss of their confidence.

This is the basis upon which the Guild Piano Company transacts its business.

Our prices in plain figures are printed in our price-lists, and a child can buy just as low as the sharpest trader. So much for all cash; so much if on installments.

One uniform price to all, and that the lowest. Actual selling prices printed in plain figures and scattered broadcast over the land. A poor man can buy as cheap from us by letter as the millionaire who comes in person.

Long and tedious correspondence entirely unnecessary. Select the instrument, remit us its price, and you will get it as low as any one can buy it, or as if you wrote twenty letters about it.

#### Lowest Cash and Installment Prices.

On these terms and at these prices we will sell to any responsible party in the United States.

#### LOWEST NET CASH PRICES.

We add \$20 extra for any of our Uprights in Mahogany, and \$25 extra in Fancy Walnut.

UPRIGHTS.		SQUARES.	
Style 8.....	\$400	Style A.....	\$450
Style 10.....	375	Style B.....	375
Style 12.....	350	Style 12.....	325
Style 14.....	325	Style 14.....	300
Style 16.....	300	Style 16.....	275
Style 18.....	275	Style 18.....	250

#### OUR POPULAR ONE YEAR PLAN.

Under this plan one year is allowed for purchase; the payments being made by either of the following plans, and the price being the same by all, viz.:

Plan A—One-fourth Cash, one-fourth in three Months, balance in Twelve Months.

Plan B—One-third Cash, one-third in Six Months, balance in Twelve Months.

Plan C—One-fifth Cash, balance in Four Equal Quarterly Payments.

Plan D—One-sixth Cash, balance in Twelve Equal Monthly Payments.

Plan E—\$25 Cash, and \$25 Monthly until Piano is paid for.

Plan F—\$100 Cash and the Balance in One Year.

Plan G—\$50 Cash, \$50 in Six Months, and Balance in One Year.

Plan H—\$5 Cash, \$100 in Six Months, and Balance in One Year with a good endorser.

#### ONE YEAR PRICES.

UPRIGHTS.		SQUARES.	
Style 8.....	\$425	Style A.....	\$475
Style 10.....	400	Style B.....	400
Style 12.....	375	Style 12.....	350
Style 14.....	350	Style 14.....	325
Style 16.....	325	Style 16.....	300
Style 18.....	300	Style 18.....	275

#### OUR TWO AND THREE YEARS PLAN.

Under the following plan we allow from two to three years for payment, according to the value of the instrument:

Plan K—\$25 Cash, and \$10 Monthly until Piano is paid for.

Plan L—\$100 Cash, \$100 in One Year, and balance in two years.

Plan M—\$50 Cash, and \$50 each Six Months, until paid for.

#### TWO YEARS PRICES.

UPRIGHTS.		SQUARES.	
Style 8.....	\$450	Style A.....	\$500
Style 10.....	425	Style B.....	425
Style 12.....	400	Style 12.....	375
Style 14.....	375	Style 14.....	350
Style 16.....	350	Style 16.....	325
Style 18.....	325	Style 18.....	300

GUILD PIANO COMPANY,  
175 B Tremont Street, Boston, Mass.

In speaking in reference to the subject with Mr. Guild, we were told by him that he has for years past been considering the one-price system and had studied it in all of its bearings. We reproduce the conversation on the subject in the form of questions and answers. Before giving them we may as well relate an incident that occurred during our presence in the retail warerooms of the company. A gentleman called to see pianos and decided upon a square piano. The squares were shown to him. He looked at the "one-price" circular and asked which style the piano was. The style and particulars were explained and he asked if the printed price was the lowest. "The only price for that style," said Mr. Guild. The piano was sold right then and there, and the sale entered upon the blotter in our presence, and the whole transaction did not take over twenty minutes. "There, you have an example of the one-price system, and only one of a good many we have recently had," said Mr. Guild.

Q. Then this has not been a result simply of the incorporation of the Guild Piano Company?

A. Not at all. The question was debated at considerable length by us after I had suggested the plan, and was finally adopted as the future course of the company.

Q. What are your chief reasons for this "move"?

A. The first reason is that in my opinion it is a step in the direction of a more elevated manner of doing business. It has always occurred to me that it must have been, to say the least, embarrassing to a great many persons in the piano trade to show a printed price of, say \$700 or \$800, and then at once fall in price even before a reduction was asked by the purchaser. I have often been met with the question: "How is it that in going about in the piano warerooms we find a large price on the printed list, and we are at once told that the price for the piano is so much less? What does it mean?" Now, as a matter of course, this is a most embarrassing position, and yet it occurs daily. You know that yourself.

A. Certainly; but how is the situation going to be remedied?

Q. We will make the effort in good earnest, and see what effect it will have. I do not see why our pianos should not be sold as they sell silks and velvets and other articles at such large houses as Jordan, Marsh & Co. and R. H. White & Co. on the one-price system. Why should one person's money be less valuable than that of another in the purchase of a piano? Purchasers are usually strangers to the piano seller, and all should stand on the same platform. Strictly speaking, it is not fair play, and I believe such is the opinion of every honest piano manufacturer and dealer.

Q. Do you not think that the conditions in the piano trade differ from those in other trades?

A. I do not. The piano comes under the head of high grade manufactured articles, but it should be disposed of on strict commercial principles. Cases have been known right here where retail purchasers have bought pianos for cash at a lower figure than the wholesale price of the same pianos stood. The piano manufacturer argued that he would not let a cash customer go even with only a small profit, and run the risk that the competitor would sell the piano. But, commercially speaking, that was a false position and in the long run demoralizing to the piano trade.

Q. We agree with you thoroughly on that point.

A. And you will on other points also. You must admit that a business which is carried on on the principle that a certain percentage should be added to the cost of every piano offered for sale or sold, is legitimate when compared with a business of which the owners are uncertain as to what price to charge or to accept, as is frequently the case where a piano is sold for \$500 in the morning and a duplicate sold in the afternoon for \$300. It is wrong in principle to do such a thing and humiliating to every fair-minded person who is compelled to pursue such a business course.

Q. You seem to have a lucid view of the matter?

A. Having studied the question for nearly twenty years I think I am capable of stating it properly. In addition to what I have said I want to mention also that the one-price system saves time, labor, bickering and discussion, outside of a discussion of the merits of the piano he is selling, and to discuss the merits of a piano he is selling should be an agreeable task for a piano manufacturer; it is so at least to me. I do not care if I spend hours with a purchaser to explain the construction, &c., of the piano, but the bickering and haggling about the price is disagreeable and frequently ends in self-contradictions and the loss of sales. This is avoided by the one-price system.

Q. What has the effect thus far been with you?

A. It is too early as yet to give results, but so far we have more calls and have had more agreeable relations with our new patrons than we formerly had with persons calling in to look at pianos. The sales we have made under the new system have been straightforward and well understood by the buyers. In fact, it seems to me to be the only way to do a satisfactory retail piano business, and we shall adhere to it and develop it. Its effects can readily be observed by you, and you will find it will be a thorough success, because it rests essentially upon proper business principles.

#### Paul & Hamilton Fail.

THE organ manufacturers and piano dealers, Paul & Hamilton, Lancaster, Pa., have gone by the board. The place is closed by the sheriff and executions issued. We understand that Mrs. Hamilton, the mother of Hamilton, closed the firm up for borrowed money. This action on her part will give her all there is and everybody else will get—left; that's right. A. H. Hammond is one of the creditors. A. Baus & Co. are creditors, but the amount is covered by a bill of sale on organs. The firm had no capital and was consequently not entitled to the credit enjoyed by competitors who had money to do business with.

# THE HARDMAN



## P I A N O

Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

### —THE NEW—

## Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. WAREROOMS, 146 Fifth Avenue, above 19th St.  
NEW YORK. NEW YORK.



**About Reed Combinations.**

FORT WAYNE, Ind., July 30.

*Editor Musical Courier:*

WE have read your editorial on the combination of the reed-makers and think it a very able article. The writer entered his protest several years since with the reed-makers against furnishing irresponsible parties with all the trimming for an organ at prices that enabled them to undersell legitimate manufacturers. The result of this policy has been just what we predicted—a lasting injury to the trade and disaster to those engaged in it. It is highly probable that the reed-makers have made very little money in the past two years, and for this state of things they have only themselves to blame; had they stood by the reputable organ manufacturers of the country, instead of encouraging men to go into the business who had partially learned the use of a saw, file or hammer, or spent a few months in a respectable organ factory, the result might have been different. We have objected to the increased price of reeds at this time, believing that certain makers of cheap organs have contracts at former prices which will not expire for some months to come, thus giving them an advantage over other makers. A combination of manufacturers may at times be necessary, but as a rule the fewer restrictions on trade the better in the end for all engaged. Will the reed makers stand by their agreement, or will they make some concessions to favored ones by a system of rebates and free delivery?

This is quite important and may be a source of anxiety to many while the combination lasts. How have they stood by their combination or agreements in the past? But we will not press this question, as it might lead to breaking up of the present harmonious relations. In conclusion, we are willing to pay a fair price for reeds, but don't like to pay for the losses made in the last two years by Beatty and others of his class.

Respectfully yours,

FORT WAYNE ORGAN COMPANY.

R. F. KRITH, Sup.

**The Weaver O. & P. Co. Does Explain.**

YORK, PA., July 31, 1885.

*Editors Musical Courier:*

REPLYING to the correspondence from Savannah, Ga., in your last issue, we beg to say that we do not retail any of our styles of organs at \$38. Our Mr. Gibson, secretary of our company, on the 7th of July, 1885, quoted Mrs. Eliza Connelly style C, No. 20, organ for \$38, being fully under the impression that she was a dealer in organs at Marysville, Ala. We now take Messrs. Ludden & Bates's word that she is not a dealer until we shall have ascertained more fully. We are, as well as other manufacturers, occasionally imposed upon by parties who represent that they are dealers in order to obtain an instrument for their own use at dealers prices.

The description of the instrument given by you is not correct,

and you will allow us, for the sake of justice, to say that it has eight stops instead of ten, and the description given in our catalogue in regard to the number of reeds is as follows: "Contains five octaves, four sets of reeds, two of thirty-one notes each and two of thirty notes each." We use, like everybody else, the popular way of expressing the capacity of the instrument, and make it thus so plain that no one could make a mistake with regard to it.

We hope the above is a satisfactory explanation to THE MUSICAL COURIER, and that its numerous readers, many of whom are our patrons, will not be misled by the wicked insinuation contained in the "Query," which is unwarranted and ungentlemanly.

We cannot close without expressing our contempt for anyone who will "give away" prices that had been given in confidence, and the motive that prompts anyone to cause such prices to be circulated is a most malicious one, and a gentleman and a business man will not be guilty of it. Evidently these gentlemen feel our rapidly increasing trade in the South to press in upon them in an uncomfortable manner as to cause them to squeal once in a while, but the public will excuse us if we do not again stoop from our dignity with a reply.

Yours very truly,

WEAVER ORGAN AND PIANO COMPANY.

—Henry Detmer, agent of the Starr pianos in Chicago, is having an excellent trade with those instruments.

# STYLE C, No. 20

## A HANDSOME MEDIUM-SIZED INSTRUMENT.

Height, 5 Feet 6 Inches; Length, 3 Feet 8 Inches; Depth, 1 Foot 11 Inches.

It is made of solid Black Walnut, and finished in the same artistic manner as the larger and more expensive styles.



We have put a price on it to Dealers that places it beyond competition, and it is the Cheapest first-class solid Black Walnut Organ upon the market.

It sells readily in the South on account of its Low Price, and Dealers in that section are solicited to correspond with us. Address

**WEAVER ORGAN AND PIANO CO., YORK, PA.**



### THE TRADE LOUNGER.

THE new addition to the J. & C. Fischer piano factory is completed, and the whole building, fronting 205 feet on West Twenty-eighth street and with eight stories and a basement, is an imposing sight. There are 210 windows on the front of the building alone, and in all over 1,000 windows in the building. The Fischers will, in all probability, turn out more pianos during 1885 than any other piano manufacturing firm, and that notwithstanding the fire. After the fire the firm made immediate arrangements which enabled them to make their pianos right along without serious interruption. Now they have a factory which, in addition to the case factory, is sufficiently large and so arranged that 150 pianos can be made there per week. The firm shipped 300 pianos in July. The books prove this.

Behr Brothers & Co. have thus far had an unusually brilliant year, and I believe that the percentage of gain over any preceding year will show a larger figure with this firm than with any other piano manufacturing house. Outside of the novel cases made by Behr Brothers & Co. there are other novelties in their pianos that prove highly attractive to both dealer and retail purchaser. The Gmehlin patents are all attractive and valuable. The Bessemer steel bar that holds the action firmly in position has done much for the Behr piano, and, of course, the new invention—the Harmonic upright—is going to be a little gold mine for the firm.

The Harmonic upright has caused a great deal of discussion. In nearly every piano factory and wareroom visited by me within the past few months, I have, in response to inquiries, explained this Harmonic upright and described its advantages. I have been told frequently that it is a duplex piano, but will here say that it is essentially what it is called—a harmonic piano. The upper note—like a harmonic—vibrates in sympathy with the lower. The great difficulty that had to be overcome by Gmehlin was embodied in the question: "How can I dampen the harmonic tones?" But he solved this, and it would surprise everyone who would have known how it was solved how quickly Gmehlin did it. The subject was completely under his control before he started to make that Harmonic piano.

From good authority I recently heard that the Mason & Hamlin Company were averaging ten of their patent uprights per week. The gentlemen connected with the company had told me some time ago that the output was about six per week. However, these pianos seem to be making inroads in many places, and I am not surprised to know that more are made now than ever. The latest pianos of the company that I have examined are models of pianoforte construction, beautifully worked in every detail and some of the cases designed with architectural care. A visit to the New York wareroom of the company would not only be interesting to many persons in the piano trade, but it would pay to see these novelties.

The new Hallett & Davis catalogue is just out (catalogue No. 11). Special attention is called in it to the patent agraffe bridge, which has now been tested in these pianos for over two years and with satisfactory results. This is another novelty in piano construction. All these novelties prove to me that there is no "halting on the road," but that the piano manufacturers are moving ahead and with rapid strides. This agraffe bridge in the Hallett & Davis pianos is a counterpoise for the sounding-board and holds it in its correct position as originally intended, by dividing the downward pressure of the strings—that is, only one-half of the strings press downward, while the other half pull upward, which is an immense advantage. The tone, so far as it is affected by the sounding-board, in itself retains its original quality and character. Hallett & Davis have lately also added an improvement to their upright cases, namely, instead of any kind of desk, the whole front fretwork comes forward and remains at a convenient angle, the space for the music comprising the whole upper front of the piano.

C. C. Briggs & Co.'s new piano factory, on Appleton street, Boston, will be ready for occupancy about September 10—somewhat earlier than was expected. The factory is large, well lighted on three sides, and furnished with all the improvements of a modern piano factory, and as fireproof as any factory

we know of. The Briggs piano is one of the very best pianos for dealers to handle, and has in every respect given satisfaction in the past to the agents of the firm, who continue their patronage. In the new factory the firm will find its sphere of usefulness as well as its sphere of commerce widen and extend into new sections. The erection and occupation of a new and more extensive factory, which is a direct evidence of prosperity, is in itself an advertisement which will bring substantial results, and there is no question at all that C. C. Briggs & Co. will find that the coming fall season will bring a larger trade than the firm ever had.

The "Briggs" piano has been judiciously placed before the trade, and has secured and earned its reputation as a most excellent instrument and a piano which is exceptionally reliable, and on the strength of this reputation, with the facilities which the new factory will give the firm a new era of prosperity will begin with Messrs. C. C. Briggs & Co.

The "Steck" parlor grands recently shipped to the Smith American Organ Company's warerooms in Boston (the Smith Company are the agents) are uniformly magnificent instruments. Nearly all of them have been sold, and more will be disposed of, as those already sold are giving exceptional satisfaction. Mr. John McLaughlin is enthusiastic on the subject of the "Steck" grands, and I can readily understand why he is so.

It is peculiar, yet true, that while a person can be intimately associated with a trade at large, and be in constant business intercourse with the members of a trade, he still will find that now and then some of the members escape his notice, and for no special reason either. Even personal acquaintance with some members does not exist. Now, I have been visiting Boston for years, sometimes as frequently as three times a month, and yet it was not until last Friday that I had the pleasure of meeting Mr. Harwood, of Harwood & Beardsley, to whom I was introduced by Mr. James Cumston. I have never met Mr. Beardsley either, but shall make it an object to do so as soon as possible. I understand the firm has a handsome wareroom, and keeps a good line of Blüthner pianos.

By the way, Hallett & Cumston have a highly artistic upright in the wareroom on Tremont street. The panels are made of real bronze metal, with embossed figures of ferns and leaves, after a handsome design, but on a very high order of art. The process is unknown to me, but the effect is exceedingly happy and decidedly attractive. Mr. Cumston's trade is in a healthy and growing condition. Some time ago Mr. Cumston introduced a new varnish—Wiley & Richardson's, No. 93 Sudbury street, Boston—which proves to give unusual satisfaction in every respect. The varnish question is a most important one in the piano business, and should receive constant attention from the manufacturers.

The scale of the large Hallett & Cumston upright is one of the best in the market. It would not surprise me were I to find it in the new Sterling Organ Company's pianos—either it or the James & Holmstrom scale, which is also an excellent one. James & Holmstrom, I believe, make arrangements occasionally to furnish scales. Hallett & Cumston do not. But this sounds peculiar. As I stated in the last number of THE MUSICAL COURIER, Mr. Blake claimed that his company intended to make every part of the piano, and should his pianos now have an outside scale, it would prove that the company, as I last week showed, not only do not make those parts of a piano, but that their pianos do not even have a scale of their own.

Now, let us see what it would in reality be. Mr. Blake claimed everything. Supposing the above conjecture to be true, what would he have in the Sterling Organ Company's pianos?

Plate.....	Cast outside
Hardware.....	Bought outside
Strings.....	Bought and wound outside
Actions.....	Made and bought outside
Sounding-boards.....	Made and bought outside
Key-board.....	Made and purchased outside
Scale of piano.....	Copied from another piano or made outside

The only part of the piano made at the Sterling Organ Company's factory would then be the case, and that is not a musical part of a piano—simply a piece of furniture or carpenter work, and yet Blake said, according to the printed statement of the interview: "So you see that the Sterling and Steinway factories will be the only ones in the country where they make every part of their pianos."

I frequently hear it said that there is entirely too much falsehood propagated in the piano business, and so there is. No human being can object to the manner in which a piano manufacturer makes his pianos. Any manufacturer who chooses can select to make pianos according to the above plan—that is, to buy reliably-made material outside and construct pianos according to scales and plans of his own; but what can be and must be objected to and exposed is a false claim published and declared to the trade, which announces that you are doing the very opposite to what is really being done. Should it now turn out that the Sterling piano has not even a scale of its own, but has used the Hallett & Cumston or some other scale, Mr. Blake's statement would indeed transcend anything I ever heard of before.

Every piano manufacturer of any account has as a founda-

tion of his business certain scales and plans of construction of his own which embody his ideas of what a piano should be, such scales and plans being his property; but to make only the case of a piano and then go out as a piano manufacturer and on top of that claim that you make every part of the piano when you are only a case-maker—well, that beats shoel!

### Rogers on Upright Piano Actions.

Editors Musical Courier:

AGREEABLE to my promise, I send you to-day an article on pianoforte actions.

There has been in times past great injustice done musicians in attributing to them a snobbish disposition, or at least in the home circle, an unaccommodating spirit. Why is it that first-class pianists refuse to play in public except upon a concert grand? Why is it that so many pianists, when calling upon friends, or in society, when requested to play the piano, sit down to the piano and strike a few chords, and then leave the piano (which may be a good one and in good tune and order), making some frivolous excuse? Do people generally think that musicians get tired of music, and even when they find a good piano, do not care to play upon it? If so, I will state in behalf of the pianists that such is not the case.

Thus far, the writer has failed to note a single instance where a pianist has not been pleased to play upon pianos that were satisfactory.

Very few people outside of the profession know the difference between a concert-grand action and the actions used in square and upright pianos, but those who are "posted" on the subject, know that there is a vast difference between the two.

There are compositions for the pianoforte that cannot be played upon any piano which has not the concert-grand action, or what is sometimes called by manufacturers a "double repeating action," and a good pianist in playing even a simple composition could, if the piano contained a grand action, work in little embellishments which could not be done otherwise. The repeating of an action is, in the estimation of all pianists, one of the first considerations.

Manufacturers are aware of this, yet how many have made any effort to improve the action of either the square or upright piano within the past twenty years? If any attempts have been made, where is the result? and what is it?

There is not a square or upright piano made to-day in this country (with the exception of one which is not known, as it is used by a small maker) that has a genuine double repeating action.

I dare any manufacturer to deny the truth of this assertion.

The old trick (for upright pianos) of using stiff hammer-joints, balancing the hammer so it will fall toward the wires (being held away from the wires a very short distance by a spring), or removing the spring that should throw back the hammer, checking up near the wires, and all such tricks are well known to the majority of dealers, and even a portion of those outside of the trade.

These defects will enable the jack to return to its former position, ready for a second blow, provided the first blow is struck and the key held down until the hammer has found a rest on the check; but if a double blow is struck, or one directly after the other, it throws the hammer back to the rail, and the key must then be allowed to return to its full weight in order to get another blow.

One of the best tests for this style of action is a rapid repetition, using the right and left hand alternately, using the second finger of each hand.

The action used in all square pianos is the best of the two, as no such tricks have thus far been attempted with this style of action. Players, knowing what it is, do not expect to find in it a repeating action, but the poor upright piano has been subjected to all such tricks since it began to be a favorite in this country.

Such tricks are, in my opinion, a disgrace to the business. Parties purchasing an upright piano with the supposition that they are getting a piano with a genuine repeating action soon find out that they have been deceived, and this way of doing business is not going to help the sale of uprights in the future.

Now, who is going to be the one to make a change and bring out an action for the upright or square piano that will be a genuine repeating action? Will it be some well-known and wealthy manufacturer, or will it be one of his employees, who will work and study day and night, perhaps, for years, ruining his health and being accused of neglecting his work for his employer? If invented by the employee, what will be the fate of the invention? Probably it will be patented in the name of his employer, and he will receive a present of a turkey for some future Thanksgiving; possibly the employee will be discharged if he does not give it to his employer for a mere song. After invented it must be patented, and perhaps the poor inventor will not be able to pay for the application and run the risk of rejection.

On the other hand, what will be its fate if invented and used by some small manufacturer? If he will sell it outright to some large manufacturer of means, and agree not to use it himself or ever say that he invented it, its fate will be a good one. But if the small manufacturer attempts to use it himself and keep it for his own use, he will probably get the credit of being a lunatic or at least a fool for thinking that he knows more about pianoforte actions than is known (or shown) by the larger and more successful manufacturers.

Yours truly,

CHARLES E. ROGERS.

Boston, July 29, 1885.



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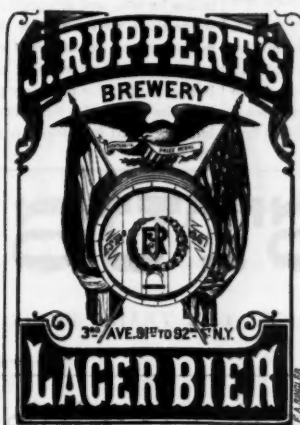
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—The Emerson Piano Company, of Boston, shipped on an average ten pianos per day last week.

—Mr. S. D. Smith, president of the Smith American Organ Company, Boston, leaves Liverpool to-day on his return to this country.

—The new catalogue of the Weaver Organ and Piano Company, York, Pa., will soon be out, and promises to have several very pretty new styles for fall trade.

—Mr. R. M. Walters is the representative of the music trade appointed by Mayor Grace on the committee to receive the remains of General Grant, which will arrive in this city to-day.

—The friends of Mr. Francis H. Underwood, formerly with the Smith American Organ Company, and lately appointed United States Consul at Glasgow, Scotland, give him a farewell dinner to-day at Point Shirley, near Boston. He leaves for Europe on Saturday.

—The case of James M. Starr & Co., Richmond, Ind., v. Peters, of St. Louis, which was won by Starr, and in which a motion for a new trial was argued in June before Judge Barclay in St. Louis, will be decided in a few weeks, as soon as the judge renders his decision on the motion.

—Rud. Ibach Sohn, the famous German pianomaker, sent four of his finest instruments, *hors concours* of course to the Goerlitz (Silesia) Exhibition. One of them was promptly purchased by the committee for their lottery and the other three will pass into private hands immediately after the closing of the exhibition.

—H. M. Brainard, of Cleveland, who has been at Lake George for a month, returned home yesterday. Mr. Rohlfing, of Milwaukee, is in town. Last week Mr. Conway, of the W. W. Kimball Company, Chicago, was here and in Boston. C. J. Whitney, of Detroit, and S. M. Millikin, of Chicago, were in town last week.

—Thomas Molineux, the renowned English piano-action maker, has written a letter to the authorities of the London International Inventions Exhibition (a copy of which "we have seen"), in which he protests against certain claims made by the Brinsmeads in reference to their actions. The letter is couched in strong language and cannot be reproduced by us.

—M. A. Pollatsck, with Louis Grunewald, of New Orleans, is in the city, and will probably leave for Europe this week. He expects to return in October.

—In one day last week the Fort Wayne Organ Company received an order for 130 organs from one Eastern house and an order for 54 from a Western house.

—Fred. Lohr, with Hardman, Peck & Co., tells us that the strike is a complete failure, and we are pleased to record the fact. The firm has had more applicants for work than could be accommodated, and is now rid of many old "kickers" that had become nuisances.

—Patents granted recently:

Music, sheet, W. Shaw.....	322,013
Musical instruments, barrel for mechanical, H. B. Morris.....	322,390
Organ octave coupler, W. Murphy.....	322,121
Piano action, upright, S. Brambach.....	322,089
Piano frame, J. Bourry.....	322,154
Tuning-pin for musical instruments, H. E. Forrest.....	322,272

—The Milwaukee *Sentinel* of last Sunday says: "William Rohlfing, accompanied by two sons, William, Jr., and Hermann, departed yesterday for New York, where the two young men will take the steamer Werra for Europe. William, Jr., will return after a tour to the principal cities, while Hermann remains four years at Osnabrück, in Germany, to thoroughly and practically study piano-making with his uncles, who conduct a large manufactory of instruments at that place."

### Nathan B. Ullman.

LAST Wednesday morning at nine o'clock one of the most promising young men in the piano trade breathed his last after a severe illness of five weeks' duration. We refer to Nathan B. Ullman, with Hardman, Peck & Co.

During the past five years Mr. Ullman had been in a confidential position with his firm, and his uniform agreeable demeanor and pleasant tone made him a favorite with everyone who had the pleasure of meeting him.

Mr. Ullman was the chief advisor of Mr. Peck, whose brother-in-law he was, and although only twenty-three years of age, his suggestions were received and weighed like those of a mature merchant and counsellor, for they evinced a more than ordinary judgment and business tact on part of the deceased. The possibilities in store for him were great, for he was interested intimately in the future of a firm which is destined to occupy a still more important part in the piano trade in time to come than it has in the past.

### Mr. Merkel, Sr.

JUST as we go to press we are informed by Messrs. Sohmer & Co. of the death of Mr. Merkel, Sr., of the Merkel & Sons Piano Company, St. Louis. Mr. Merkel was here during the meeting of the Music Teachers' National Association. He was probably near sixty years of age.

### Is That Patent Good?

AUGUSTUS BAUS & CO.'S PATENT DESK.

WE were informed a few days ago that Messrs. A. Baus & Co., the piano manufacturers, had given legal information to a number of piano manufacturing firms that the latter were infringing upon their patent swing desk. We called on Messrs. Baus & Co. for a verification of the rumor, and ascertained from that firm that about two years ago they had applied for a patent swing desk, a patent on which was granted to them in January, 1885; that in consequence of a matter of business, which demonstrated that the very desk that they had a patent on and which was also used by other makers, was interfering with the sales of agents of the Baus piano, they (Baus & Co.) decided that as they had paid for their patent, which was the invention of Mr. Baumeister, of the firm, they would notify other piano manufacturers that a royalty was due them on all pianos provided with said Baus & Co.'s desk. The firms notified by A. Baus & Co. up to the present time are the Smith American Organ Company, Boston; Ernest Gabler & Bro., J. & C. Fischer and Hazelton Brothers, New York.

Augustus Baus & Co. do not wish to engender any ill feeling in the trade, but they simply desire to know whether, after having it granted to them and having paid for it, the patent is worth anything to them or not.

At the London Inventories Exposition may be seen a number of ancient and curious musical instruments, most of which have a remarkable history in connection with important events in the lives of their owners. Among this interesting collection we find the "virginal," once the property of Queen Elizabeth, and on which she is said to have been an excellent player; the guitar belonging to David Rizzio, the harp of Mary Queen of Scots, a piano once owned by Marie Antoinette, two Irish harps of the style used by the Phœnicians, and a grand piano made in 1745 by Frederici, the strings running perpendicular instead of horizontal. A well-preserved score of Purcell's "King Arthur" is also to be seen.

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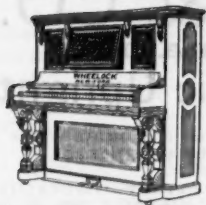
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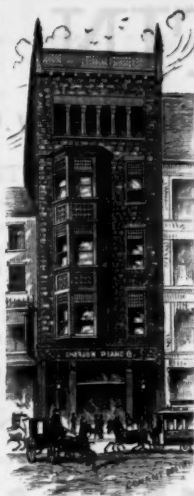
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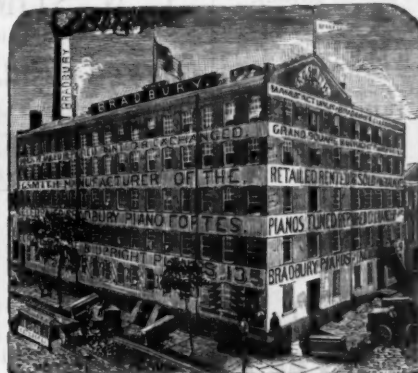
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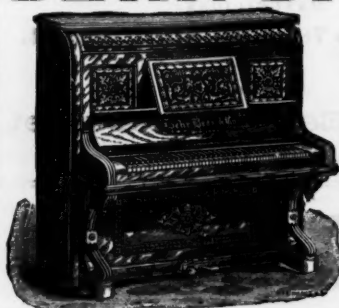
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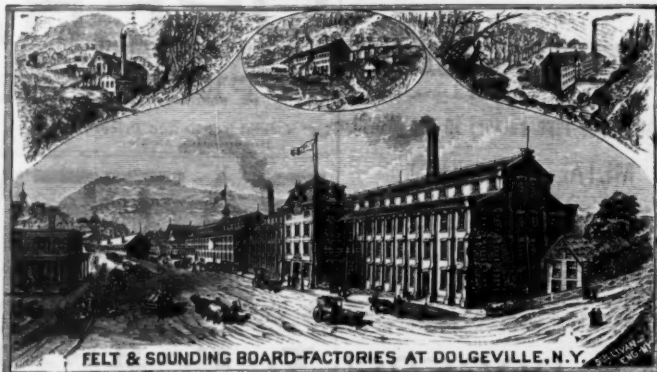


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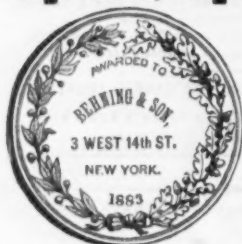
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